GiCA : Release 1.0
dated **01 APRIL 1995**

Genuine interactive Communications Anvil

A model for developing any multimedia application from low skill plain video and audio tapes, to advanced refresher skills; and from education, advertising, selling, shopping to engineering documentation and simulation.

A solution for one or all your multimedia needs from a single point source. **Communico-Graphique**; PO Box No. 3420; 4th 'B' Block, 7th Cross, Koramangala, Bangalore 560034; India. Fax: 0091-80-5533358 attn. 060 : Phones: 080-5537156 or 080-5537685.

a) **Condultancy** - What is state-of-the-art? What's happening in India? Who else is doing what? When to buy what? At what price? What support is available? Are there any applicatioj for me? Will I benefit? We take care of Management, Technology & Planning. Facilities, Manpower & Investment budgets.

b) **Component Supply** - With direct asccess to sources abroad, besides sourcing from all leading Multimedia vendors in India we can supply any hardware, software or intermediate component or total solution gor your Multimedia startup, or continued enhancemrnt.

c) **Components Integtator** - Multimedia combines audio, video, copy, art, visualisation, ddatabase, communications, programming, project management, producction, 2D & 3D animation, computer gtaphics and combined with skolled compter programmig. Genuine Specialists ate extremely rare. At Communico-Graphique we are uniquely positioned to take care of just thes range of skills.

d) **Applications** - Specialising in medium sized Industrial application, we also cater to Education, Broadcast Quality, Corporate Communications, Consumer & Entertainment in each individual medium or combinations of 2 or more media.
We also have developed and support a unique first of its kind. Multimedia Development, tool for building any interactive application. GiCA (Genuine interactive Communication Anvil) helps you take any Multimedia project & conceuent knowledge base and break it down into components creatable by conventional audio, video or animation specialists.

f) **Tools** - Given the complexity and range of information, knowledge and specialist skills required to build target-specific, usable multimedia titles - Multimedia is plain 'hype' and the 'death knell' for another potential technology is audible. However, at Communico-Graphique, we recognise this and our mainstay product is GiCA. (Genuine interactive Communications Anvil). A multimedia development; Methodology; System & Software Tool to help you 'cull' the knowledge out of any information, break it into 'audio', 'video', 'animation' and 'interactivitty' components and create any multimedia titles in large volumes, utilising existing in-house skills and specialist external-skills.

f) **Services** - With over 100 person-year experince; we have a capacity of 180 person-

months of Multimedia-Man-Machine-Months. At an internationally attractive price we can handle audio or ideo creation, shoot, capture & edit; 2D & 3D modelling, Rendering to tape conversion; systems to Appplication Develoment using programming & Authoring tools.

g) **Training** - We are not into training but we realize that our clients need this valuable service. Our training capability includes faculty who work on real projects, with real clients, solving genuine problems. We can handle a wide range of audio, video, animation & authoring training including; MS Windows, OS/2, Video for Windows, MIDI sequences, 3-D studio, Animator Pro, Toolbook, Authorware Pro, Adobe Premier, Fractal Painter, Photo Styler, Digital Morph, Wave manager, Auto CAD etc. ect.

Edgevalue

"To be the best in Applying Technology & Software in the area of Marketing Communications."

Edgevalue is an New Media Agency specialising in Industrial & Core Sector Client industries.

Edgevalue is in the business of developing, deploying and maintaining software for the purpose of Internet Business and eCommerce.

Edgevalue is an Appliances/Server Integration and Information Technology Management & Consultancy Firm.

Any of the above statements would be true as we build ourselves into a **'Media & Communications** 'company of substance, with a 'fresh' look towards helping organisations build their businesses.

In the past, communication was limited to, one to one speech, the written word, the odd poem and the great orator. In today's world **the means to communicate** itself - leave alone the message - could fill tomes.

The variety of natural languages, dress and fashion styles, folk and other forms of music, the art of giving and receiving gifts, the Japanese tea ceremony, Corporate communications, local cinema, still-life photography, your television, a telephone - and recently a variety of technologies, more and more versatile by way of being programmable, and definitely **computer controlled** or monitored, has redefined 'communications'.

We draw upon a panel of the '**best**', internal & external, in the field of Art Directors, Copy Chiefs, Studio Managers, Computer Graphic & Design specialists, Fabric technicians, Computer programmers, Human factoring and Technology specialists, who are called upon to ensure that the message you want conveyed, to a specific target group, is done by the most **effective means**.

This implies an optimal balance of information; extensive reach; right comprehension of the message; language and culture independence; first recall; and least cost, using **state-of-the-art** technologies.

The '**synergy**' between divisions of Edgevalue, combines **Professional Management**, Computers & Technology, Multimedia, **Marketing & Advertising**, and a blend of **Products & Services**; that provides for quality solutions for Bangalore; an all-India market and for '**global**' Import & Export in our chosen areas of business.

Edgevalue was established on September 15th, 1993. Since then, we have developed an impressive array of financial support, clientele, and a customer reference base that confirms our original intentions and vision.

Our client list ranges from; ITC, VST, Sonata, TVS Suzuki, TVS Electronics, BBLIL, Grace Packaging - Australia, Genisys - UK, MICO, Microland, Wipro, Motorola, IIT, Bangalore Club and Bangalore Golf Club to Lintas, RAMMS to Khivraj & Mandovi Motors.

With a dominance in specific segments in Bangalore, our supply extends to cities across India. We also carry out agency support to importers / buyers from India.

GiCA
(Genuine interactive Communications Anvil)

Multimedia, New Media, Technology wave, interactive world, Virtaul anything are the buzz words of today. Who is going to build them? While the potential is enormous, the volume of software, in every sense of the word, required to make this happen is as enormous.

All over-used words, interactive, Multimedia, Communications do not deliver what they are supposed to deliver. Using the words Genuine and Anvil we deliver what GiCA stands for.

With over 100 person-years in computer software development, over 100 person-years in Advertising, Sales & Marketing Communications experience; and focus on industrial clients and engineering applications; Communico-Graphique is a pioneer and leading organisation in India in the area where communications & computers meet.

Our mission is to be The best in applying Software & Technology in the area of Marketing communications . Bangalore based we draw upon our extensive in-house experience and wide out-sourcing capability to be able to meet your requirements from scratch to client.

We have designed a model which we call GiCA. Genuine interactive Communications Anvil. A model for building Multimedia applications from non-interactive to self-instructor, children s education to technicals skills & advanced troubleshooting and theory to practical simulation or even virtual reality; this model is sufficient.

Our model allows the integration of (i) engineering & mass production techniques; (ii) Advertising & film production know-how, systems & terminology; (iii) Computer jargon & CASE like software development systems cycles.

Each GiCA Segment has a position in a 3D matrix. Any segment could be reached directly or in a pre-determined user-defined, separately defined linear order. Each GiCA shot has a normal standard running time, in real-time. Where interactivity is provided, the reader takes his or her own time; but otherwise a standard time is assumed. All times are in Timecode of HH:MM:SS:FF, starting 01:00:00:00 assuming base 0.

A developmentt tool for Multimedia Applications.

The potential - No one is in any doubt about Multimedia. The potential is to be seen to be believed. CD-ROM titles, world wide web, Internet, Distance Leaning, interneting shopping, Virtual everything. The roots are in multimedia.

Defination - While Muktimedia already exists; genuine multimedia should combine audio video & animation to computer database & communication - interactivity.

The need - To develop genuine applicatons, we need a very wide range of capabilities, infrastucture & specialists even for a sample 'title'.

* How do you define an application?
* Set an objective with sub-goals?
* Break it down into rveryday specialist jargon?
* How to break up a large task into managable sub-units?
* Who will do what?
* How to monitor what has been done?
* How to set a timeline?
* What should I get done in-house?
* What services are available as an out-source?

Reports from the GiCA system :-

1. Edit Lists

- All entry can be verified with printed output exactly as the capture and entry forms. There are 16 forms as of this version.

2. Special Task Assignment List

- Based on input, Task Assignmment Lists for the following specialists is printed :-
  - a. Text entry
  - b. Video
    - Shoot plan & information
    - Capture requirements
  - c. Audio
    - Background Sounds required
    - Effects needed
    - Music to be composed
    - Voice recordings wanted
  - d. Aniimation
    - Which 'Still' is to be animated
  - e. Stills
    - Photography Session plan
    - Photo Digital Capture
    - 3D Specialist tasks
    - 2D Draftsman tasks
    - Artist & Illustrations needed
    - Graphics Conversion requirements
  - f. interactivity
    - Definition of Communication needs
    - Target group definition
    - Visual, aesthetic & appeal
    - Usability, Ergonomics & Redundancy factors
    - Quality Control
  - g. Authoring
    - Guidelines
    - icons needed
    - guidelines, screens, boxes etc.
    - Runtime environment & compilers to be used

3. Management Reports

Pre & During Project : These are possible and will be available only after the project commences and plan is detailed; but before actual work is undertaken.

- a. Time Estimates
- b. Cost Estimates
- c. Storage Estimates

Obviously available only at the end of the Project, but can be printed out at intermediate stages to arrive at progress parameters.

- d. Final Report
  - Time - Budgeted, Actual & Variance
  - Costs - Budget, Actual & Variance
  - Storage Needs - Budgeted, Actual & Variance
  - Quality Achieved - Targeted vs Final

The 7 sub-segments that form a segment

a. Violet : Paper / Text / Language

This has 2 parts :-

M = Essentially the User Manual for the whole package. It is a set of notes that tells the user how to use every other component of the Model.

T = Screen Text that appears on the screen.

b. Indigo : Video

Usually shot on location with video camera (or cine camera transferred to video); editied with conventional editing and distributed on video casette or computer media based on budget, quality and quantity requirements.

c. Blue : Audio

V = Voice

B = Background

M = Music

E = Effects

Voice is usually recorded in conventional studio and distribution maybe on conventional audio caseette. Low volume work maybe distributed on computer media. Music and Effects are digitally computer generated and incorporated in the presentation.

d. Green : Photos, Illustrations, Stills & Schematics

P = Photographs

C = Created Pictures, Illustrations, Line Drawings

B = Block Schematics

D = Detailed Schematics

I = Import Actual (PCB like) Detail

Maybe scanned conventional photographs, diagrams & schematics entered and available as GIF, TIF, PCX etc. files or could AutoCAD or equivalent screens available in such formats.

e. Yellow : Animation

Maybe distributed on Video cassette, but normally is distributed asa part of the computer media

f. Orange : Interactivity / Human Factoring / Documentation

%age of interactivity is first defined; objectives are set and menus, sub-menus and options are defined and incorporated.

The associated file, contains all development documentation, assumptions, human factoring Visualiser elements for the segment.

g. Red : Authoring / Programming

Brings the whole module together to meet the objective set for the GiCA shot or segment.

Specialist Profiles to implement GiCA :-

a. Paper, Text & Copy Group

a. Printing, DTP, Typography with some level of visualisation capability.

b. Copywriter, Technical Writer - Be able to choose the appropriate set of words for the text that appears on screen and choose the correct set of words to be used for the audio recordings.

b. Video Group

s. Shoot - Camera operator, owns or access to suitable pre-determined camera, able to use this effectively, iincorporating lights, camera movement & positions and understand a shoot plan to be able to achieve pre-defined communication objec-tives.

c. Capture - Be able to use software such as MS-Video for Windows, operate a TV and VTR to capture required video footage in the pre-determined GiCA and software format, use appropriate compression ratio and save the file as per the pre-determined filename, ensuring agreed upon quality of footage.

c. Audio Group

b. Background Specialistt - Understand and have the 'Stock' or be able to record or digitally generate the required continous background sound required for each segement.

m. Music augments learning, provides emotion and enhances learning besides recall. To adhere to copyright laws and ensure the composition and availability of music through CD, Music Synthesizeer or Computer keyboard using a Sequencing Software Package.

e. Effects specialist - Understand and have the 'Stock' or be able to record or digitally generate the required effects for every aspect of the project including panel operation sounds, clicks, bells & whistles.

v. Need a studio - with multi-track recording, mix-down facilities, required voices; whether female, male or child; probably on radio drama quality. Previously drafted Scripts should be available for pracitce before final reading and recording.

d Stills Artisans

p. Professional Photographer, owning or with access to camera(s) with wide angle, fish-eye, normal and zoom lenses; colour & black & whte; 35 and 120 formats; with sufficient lights; spot & omni. Ability to use software packages such as PhotoFinish or PhotoShop desirable.

b. Be able to use a packages such as Corel-Draw or AutoCAD and generate block diagrams and indicate process or work flow as required.

d. Be able to use AutoCAD or equivalent package to create detailed, to scale schematics as required, keeping in mind animation requirements.

c. Creative and/or Finishhing Artist / Illustrator capable of using software such as Fractal Painter; Could alos use Animator Pro for certain requireements.

i. Computer Programmer who understands graphics formats; adaptors and can convert files from any format to any other desired format. Capability to write file loaders, converters, capture, save & edit software in Visual C++ or equivalent desirrable.

e. Animation & Modelling Experts

Should be able to take an already generated Still, or create/generate a fresh still or generate a wireframe using a 3-D Modelling package and animate it over a pre-specified number of frames rendering this with lights, camera movement and other aesthetic & visual elements without failing in achieving pre-set communicative objectives.

Most of the hard-core engineers with a fundamental understanding of the engineering work-proceses sess are from this group.

f. interactivity

Visualiser. To be able to guide everyone else in the team to meet communication objectives. This could include; the mood and emotion to be set through camera positioning, lighting, choice of colour, mix of audio, video, animation or other components, choice of icons.

Project Leader could be from this group of from the Authoring Group.

The Systems Analyst for pre-project Design & Specifications and post-supply Training & Customer Support should be from this group. Use the GiCA worksheets to breakdown the Objective into entry sheets for GiCA.

g. Authoring

Computer Programmer with good basics in all other software mentioned herein. Must have worked with graphics based environments. Must understand OOP, GUI's, API, OLE and DDL concepts; Program flowcharting. Project Leader could be from this group of from the Authoring Group.

Actual operators and managers of the GiCA software tool.

GiCA Specifications

GiCA includes a i). Methodology; (ii) Systems and (iii) Software Tool; which is unique and works as follows :-

1. The Application or **Knowledge Specialist** breaks down the overall task, job or project into Modules and Blocks. (Blocks in GiCA terminology are sub-modules). Each block has an objective set by the Application Specialist. This is put onto a set of GiCA forms supplied with the purchase of each GiCA Licence.

2. The above information is now taken by a **Multimedia Specialist** who breaks the above Blocks into Segments (equivalent to a film or video 'shot'). The segment may include 1 or more units or sub-segments. A unit or sub-segment is a simple video alone clip, an effect, a unit of conitnouse background voice or a sentence spoken by an individual.

3. All the above information is not entered onto the GICA software by the **GiCA Data-entry Operator.** At this point, 'Edit Lists' are available to cross check earlier stages of work and to ensure authentic data entry.

4. Once satisfied, we now generate '**Specialist Task Assignment Lists**'. ie. a list of all the video clips we need, that are to be handed over to a camera-man; a list of all the effects that are required; which are the screens that need to be made interactive; which of the animation clips requires some background noise or a female voice-over; etc., etc. etc.

5. Depending on the '**Specialist Skill Levels**' available to you, you could decide :-

   a. Which should be done in-house, which to be given out.
   b. Time & Cost estimates
   c. Specifiy required quality levels
   d. To get units back on floppy or more familiar media.
   e. Whether 'finishing' will be done in-house or externally.

6. Once in; '**Quality Specifications**' can be printed out and all in-coming units can be quality-factored.

7. Interactivy, Integration, Storage and **Authoring** can now be started. The methodology also determines files names, directories etc., to help you manage the 10's of 1000's of files that can emerge form even a very small multimedi project; besides keeping track of filename extensions, position on screen, size, compression ratios etc., etc.

8. On completion and field testing; the package can be easily ported to CD-ROM **pre-mastering** systems, from which single or multiple copies can be burned with ease.

Confidentiality of Information

Anything information, knowledge given to us with regard to development of the package will be in the strictest confidence and we will sign any undertaking required by you as we understand the importance and significance of this inteliigence held by you, now being placed on easily available media. You will have to part with, empower us and provide access to all or as much information, knowledge as you can. GiCA is only a template. The content and what you get from it is entirely limited to what you have and want from the package.

We also understand the 3-way pull between (i) Sharing; (ii) Security; and (iii) Integrity and will help you arrive at an optimal balance.

GiCA Licence

The purchaser of a GiCA Licence from Communico-Graphique is authorised to use the GiCA Methodlogy; System; Software & Reports for one Project only.

No other individual or company other than a GiCA Liicence holder during the limited warranty of the licence, is authorised to read, copy, distribute, sell or implement the full or any part of the GiCA methodlogy, systems or software without a GiCA Licence from Communico-Graphique and its authorised signatory Casper Abraham.

Such a project is limited to 600 MB or one CD-ROM of 600 MB capacity equivalent of pre-mastered material. For further volume a GiCA licence should be purchaseed for every further 600 MB of pre-mastered data or pro-rata thereof.

However, the user may distribute an unlimited number of copies from the end-result of such a Project or pre-mastering FREE of cost.

For each subseqent Project a GiCA licence must be obtained.

No other person or company other than Communico-Graphique (with the signatory of Casper Abraham) is authorised to sell, distribute, train or implement GiCA as of date.

GiCA Inputs required of Client

The following access, permission, is required which may include, copies of access to, photographic permission, video recording permission, sound recording permission etc. You may stipulate contraints placed (if any) on any of these actions on this sheet. Signatory acceptance authorises Communico-Graphqie to access of all the below mentioned, for the purpose of building your application. However, this is entirely your property and our holding, use, distribution or any other contact any of the above-mentioned material, information and knowledge will be only for support and helping your institution and its activities and none-other.

Access to :-

I. Machines For Time

1. _____ _____

2. _____ _____

3. _____ _____

4. _____ _____

II. Manpower

1. _____ _____

2. _____ _____

3. _____ _____

4. _____ _____

III. Information (Manuals, Video, Audio Cassettes,) Schematics, Blue prints etc.)

1. _____ _____

2. _____ _____

3. _____ _____

4. _____ _____

GiCA Timeframe

Based on various inputs from the client a CPM chart is drawn based on the Project, Number of Modules, Total requirement of segments and even sub-segments. Dates, Milestones and tasks linked to the rest of the documents in this volume will be put together based on a specific project.

GiCA Module

Project Name: _____ Client: _____

GiCA Project Leader: _____

User Profile

in using Computers : Novice / Familiar / Advanced

in subject matter : Fresher / Experienced / Scientist

Overall Development Parameters:-

on **Q**uality Low / Medium / High / Premium
on **T**ime Earliest / Deadline / Take your time
on **C**osts Shoestring / Budget / Money no object

Module Number	Module Caption	Module Content	Duration		
m01					
m02					
m03					
m04					
m05					
m06					
m07					
m08					
m09					
m10					
m11					
m12					
m13					
m14					
m15					

GiCA Block Objectives

Module No. :_____ Module Page No. _____

Module Caption :_____ Module Duration :_____

User Profile for Block

in using Computers : Novice / Familiar / Advanced
in subject matter : Fresher / Experienced / Scientist

Module Number	Block Number	Block Caption	Block Objective	Overall		
				Q	T	D
m___	b____					
	b____					
	b____					
	b____					
	b____					
	b____					
	b____					
	b____					
	b____					
	b____					
	b____					
	b____					
	b____					
	b____					
	b____					
	b____					

Sub-segment QTD rating : **Q**uality = (L) (M) (H) (P)
Target = (N) (F) (A)
Development Time = (U) (D) (U)

GiCA Block Mechanical Details

Module No. :_____ Module Page No. _____

Module Caption :_____ Module Duration :_____

Module Number	Block Number	Block Caption	Block Time Duration	Pages No.	Audio				Video Length	No. of Stills	Anim--ation Length	%age Inter--activity	
					Music Length	Backgrnd. Length	No. of efffects	Voice Length					
m___	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												

GiCA Block Level Disk-space Estimates

(Please co-relate with corresponding GiCA Block Mechanical Details)

Module No. :_____ Module Page No. _____

Module Caption :_____ Module Duration :_____

Module Number	Block Number	Block Caption	Block Time Duration	Pages Nos.	Audio				Video Length	No. of Stills	Anim--ation Length	%age Inter--activity	Total kb
					Music Length	Backgrnd. Length	No. of efffects	Voice Length					
m___	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												
	b____												

GiCA Segment

Module No.: _____ Module Page No. _____

Block No.: _____ Block Page No. _____

Module Number	Block Number	Segment Number	Segment or Shot Caption	Segment Duration	Number of Files in each aspect													Pre-Link Post-Link Segment Code	Segment Code
					a	b	V	c M	B	E	d	P	C	e B	D	I	f	g	
m___	b___	s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___
		s____																	m___ b___ s___	m___ b___ s___

GiCA Segment Timetable

Module No.: _____ Module Page No. _____

Block No.: _____ Block Page No. _____

Segment No : _____ Segment Page No. _____

Unit No.	Unit Caption	Run Filename	Source Filename	Start Timecode	Run Duration	Start Trigger
1						
2						
3						
4						
5						
6						
7						
8						
9						
10						
11						
12						
13						
14						
15						

GiCA Segment Timeline

Module No.: _____ Module Page No. _____

Block No.: _____ Block Page No. _____

Segment No : _____ Segment Page No. _____

Each '*' = 1 second	Last ref.	5	10	15	21	25	30	35	40	45	50	55	Minute	Next Ref.
R = Display **R**un														
S = Display **S**till														
M = **M**IDI device														
W = **W**aveline														
I = M**I**C line														
K = **K**eyboard/Mouse														

Remarks, Comments, Suggestions & Lookouts : _____

Each '*' = 1 second	Last ref.	5	10	15	21	25	30	35	40	45	50	55	Minute	Next Ref.
R = Display **R**un														
S = Display **S**till														
M = **M**IDI device														
W = **W**aveline														
I = M**I**C line														
K = **K**eyboard/Mouse														

Remarks, Comments, Suggestions & Lookouts : _____

GiCA Unit

a. Paper (Text on Screen)

m.b.s.No. : _____ Page No : _____

Caption : _____ Duration : _____ mts

Unit no.	Caption	Shot	Size	Posi-tion	Dura-tion	Start Timecode	Trigger	Copy

GiCA Unit
b. Video

m.b.s.No. : _____ Page No : _____

Caption : _____ Duration : _____ mts

Unit no.	Caption	Shot	Size	Position	Duration	Start Timecode	Trigger	Description

Sub-segment QTD rating : **Q**uality = (L) (M) (H) (P)
Target = (N) (F) (A)
Development Time = (U) (D) (U)

GiCA Unit
c.V - Audio Voice

m.b.s.No. : _____ Page No : _____

Caption : _____ Duration : _____ mts

Unit no.	Caption	Voice Name	Duration	Start TimeCode	Mood Tonality	& Trigger	Copy	QTD Factor Q	T	D

Sub-segment QTD rating : **Q**uality = (L) (M) (H) (P)
Target = (N) (F) (A)
Development Time = (U) (D) (U)

GiCA Unit

c. B - Audio Background

m.b.s. No. : _____ Page No : _____

Caption : _____ Duration : _____ mts

Unit no.	Caption	Voice Name	Duration	Start TimeCode	Mood Tonality	& Trigger	Copy	QTD Factor		
								Q	T	D

Sub-segment QTD rating : **Q**uality = (L) (M) (H) (P)
Target = (N) (F) (A)
Development Time = (U) (D) (U)

GiCA Unit

c. M - Audio Music

m.b.s.No. : _____ Page No : _____

Caption : _____ Duration : _____ mts

Unit no.	Caption	Duration	Start Timecode	Mood & Emotion Trigger Description			QTD Factor		
							Q	T	D

Sub-segment QTD rating : **Q**uality = (L) (M) (H) (P)
Target = (N) (F) (A)
Development Time = (U) (D) (U)

GiCA Unit

c. E - Audio Effects

m.b.s.No. : _____ Page No : _____

Caption : _____ Duration : _____ mts

Unit no.	Caption	Dura-tion	Start TC	Trigger	Description	QTD Factor Q	T	D

Sub-segment QTD rating : **Q**uality = (L) (M) (H) (P)
Target = (N) (F) (A)
Development Time = (U) (D) (U)

GiCA Unit

d. (P, B, D, C or I) - Stills

Photo, Block Diagrams, Detailed Schematics, Created Illustrations & Imports

m.b.s.No. : _____ Page No : _____

Caption : _____ Duration : _____ mts

Unit no.	Caption	Type	Size	Position	Create Filename	Save File Extension	Description	Fore-ground	C or B&W	Zoom Levels

TypeCode

P Photographs
B Block Schematics
D Detailed Schematics
C Created Illustrations
I Actual (PCB like) Detail

GiCA Unit
e.-Animation

m.b.s.No. : _____ Page No: _____

Caption : _____ Duration: _____ mts

Unit no.	Caption	3D	Compl-ixity	Bgd. Ref..	Size	Posit-ion	Dura-tion	Start Timecode	Trigger.	Description.

Sub-segment QTD rating : **Q**uality = (L) (M) (H) (P)
Target = (N) (F) (A)
Development Time = (U) (D) (U)

GiCA Unit

f. - Interactivity

m.b.s.No. : _____ Page No : _____

Caption : _____ Duration : _____ mts

pop up key : _____ Levels of Menus : _____

No.	Caption	Shot-code	Type	Entry Switch	Exit Switch

GiCA Unit

g. - Authoring Guidelines

m.b.s.No. : _____ Page No : _____

Caption : _____ Duration : _____ mts

GiCA Modelling Template

1st or M level of the 3-level MBS System

PRINT : Only 1 sheet of this may be adequate

M	List and Description of the 1st Level of Entries	WGT
A		
B		
C		
D		
E		
F		
G		
H		
I		
J		
K		
L		
M		
N		
O		
P		
Q		
R		
S		
T		
U		
V		
W		
X		
Y		
Z		

GiCA Modelling Template

2nd or B level of the 3-level MBS System

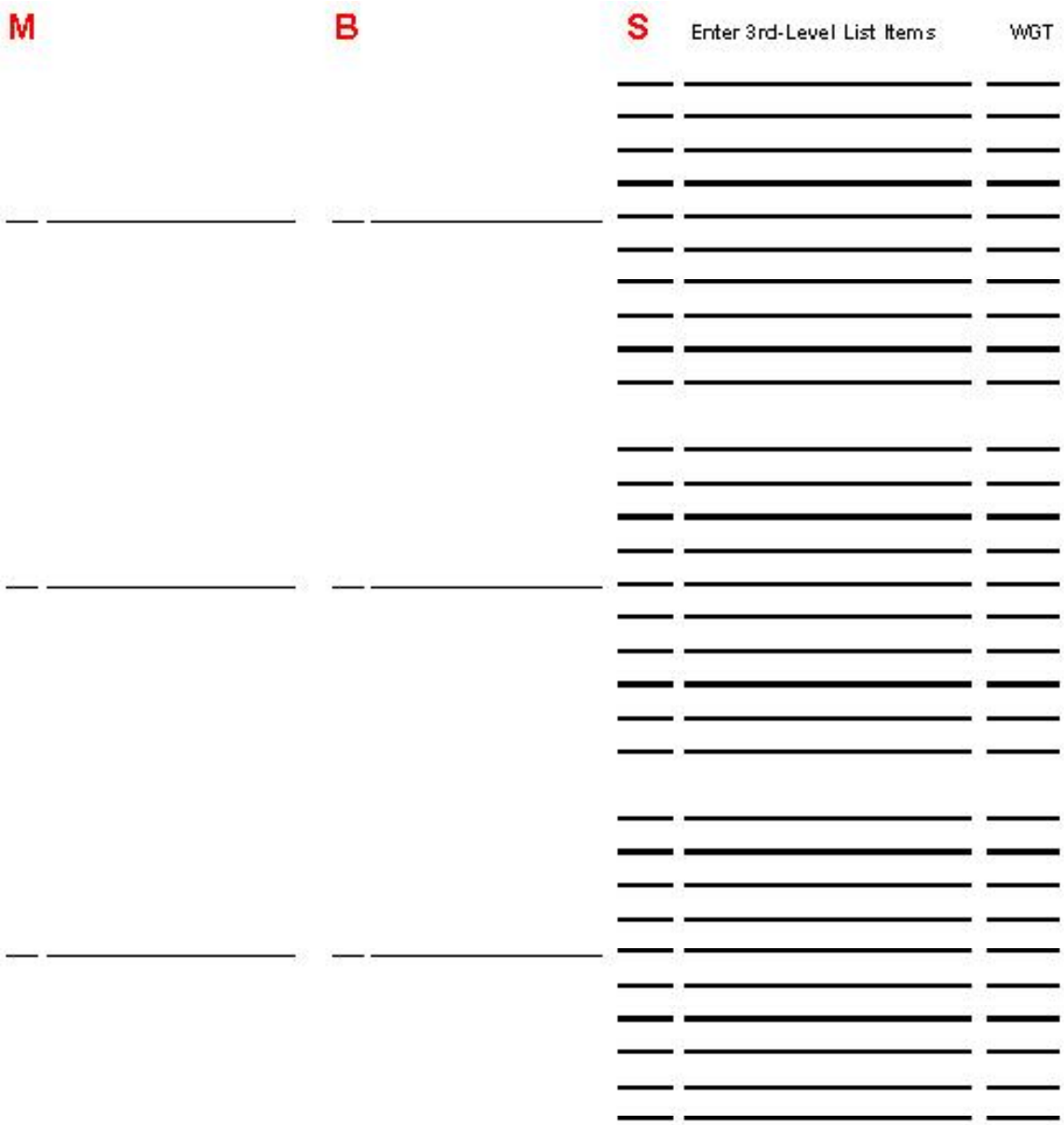
PRINT : Only typically 10 shees of this. (Depends on how many M and B levels of each you have.

M	B	Enter 2nd-Level List Items	WGT

GiCA Modelling Template

3rd or S level of the 3-level MBS System

PRINT : Only typically 30 shees of this. (Depends on how many M and B levels of each you have.



GiCA Standard Positions & Sizes

	A Playback Format	B Playback Format
Display Device SVGA	VGA	
Resolution	768x1024	640x480
	height then length	width then height
Interleave	2:3	4:3
Positions		
	A0 = 0 x 0	B0 = 0 x 0
	A1 = 0 x 256	B1 = 160 x 0
	A2 = 0 x 512	B2 = 320 x 0
	A3 = 0 x 768	B3 = 480 x 0
	A4 = 192 x 0	B4 = 0 x 120
	A5 = 192 x 256	B5 = 160 x 120
	A6 = 192 x 512	B6 = 320 x 120
	A7 = 192 x 768	B7 = 480 x 120
	A8 = 384 x 0	B8 = 0 x 240
	A9 = 384 x 256	B9 = 160 x 240
	AA = 384 x 512	BA = 320 x 240
	AB = 384 x 768	BB = 480 x 240
	AC = 576 x 0	BC = 0 x 360
	AD = 576 x 256	BD = 160 x 360
	AE = 576 x 512	BE = 320 x 360
	AF = 576 x 768	BF = 480 x 360

Sizes

a =	128	x	192	Base 16 Thumbnail	u =	80	x	60	1/8
b =	256	x	384	Base 4 Snapshot	v =	160	x	120	1/4
c =	512	x	768	Base TV	w =	240	x	180	3/8
d =	1024	x	1536	Base 4 HDTV	x =	320	x	240	1/2
e =	2048	x	3072	Base 16 Pro	y =	480	x	360	3/4
f =	4096	x	6144	Pro	z =	640	x	480	Full

File Formats

1. GICAMAIN.DAT
Project Master File format

1. Module	MMM	C	3	001 - 003
2. Block	BBB	C	3	004 - 006
3. Segment	SSS	C	3	007 - 009
4. AV code	A	C	1	010 - 010
5. AV sub-code	V	C	1	011 - 011
6. Unit	UUU	C	3	012 - 014
7. reserved		C	6	015 - 020
8. Caption		C	20	021 - 040
9. DOS Filename		C	8	
10. DOS File extension		C	3	
11. Filename (Res) 9		C	9	
12. Time Estimate (hours)		N	4	
13. Time Actual		N	4	
14. Cost Estimate		N	10	
15. Cost Actual		N	10	
16. Storage Estimate (KB)		N	10	
17. Storage Actual (KB)		N	10	
18. Quality Estimate		C	1	
19. Quality Actual		C	1	

2. GICA_SEG.DAT

1. MBS Code		C	9

Example files with records
- Junior Sailor operating the Console
- Specialist overhauling the RG unit
- How does a Gas Turbine work?

GiCA Terminology

Module: A set of GiCA segments constituting something equuivalent to an examination paper, a CD-ROM or equivalent.

Block: Sub-divisions of the Module, allowing break-up of the Module into manageable blocks, each block with a clear objective.

Objective: is the objective set for each and every Block and is the basis for the existence of any Block - essentially a block objective.

Segment: Also referred to as a GiCA shot and could include one, two or all the 7 units mentioned earlier.

Sub-segment: Is one of; the audio, video, animation, photo/still, interactivity, authoring or documentation component of a segment. Each sub-segment could have 1, 2 or more units within this sub-segment.

Unit: Is an individual video clip, animation sequence, audio stretch etc.

VMBE: Is the Voice, Background, Music & Effects factors of the Audio sub-segment. They require different handling, technical approaches and expertise and are therefore handled separately.

QTD: Is the pre-determined, pre-agreed upon development parameter between client and Communico-Graphique prior to work commencement.
Q is the Quality component; specifying whether required quality is L (low); M (Medium); H (High) or P (Premium)
T is the Target group and receipient capability of N (Novice); F (Familiar) or A (Advanced).
D is the Delivery Time allowed being; E (Earliest Possible); D (Meet a deadline); or U (Unlimited time).

Trigger: In interactivity, the user has to do something for a sequence of events or other action to take place. This is usually in by way of pressing a key , clicking the mouse, choosing an object on screen etc. This is referred to as the trigger by us.

Timecode or TC: While a lot of current video, audio and other packages do not support this, many currently do, but the future digital world will definitely use the HH:MM:SS:FF format of hours, minutes, seconds and frames per second. We use this as the basic key to link our entire work model.

GiCA Trigger Codes

0 = Default - Start as soon as you enter the segment.

1 = See the status byte. If '0' wait; if '1' act. Could also be utilised subsequntely to pause, continue or stop any unit working.

2 = See the trigger-character byte. 26 possible actions on this.

3 = See the TImcode for this segment and initiate action at the Start Timecode for this unit.

4 = Wait for any mouse or keyboard click to start.

5 = Sequence Trigger. Bring in Unit 1 for this Segment, then Unit 2 etc. end of all units for this AV segment.